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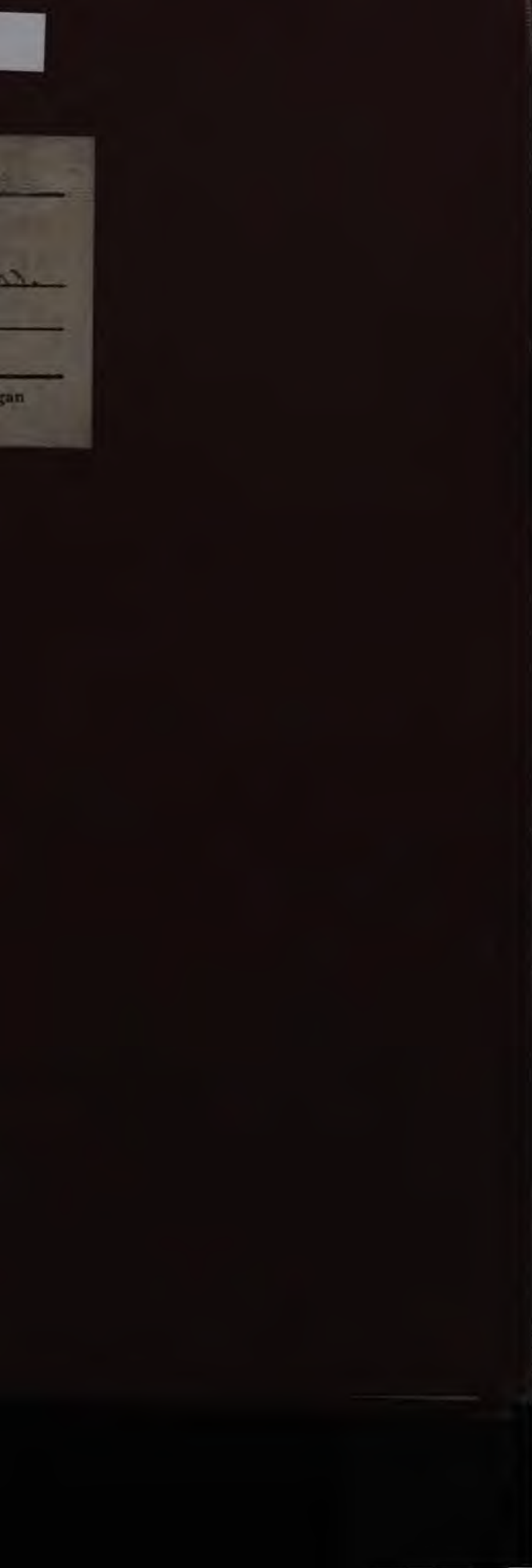
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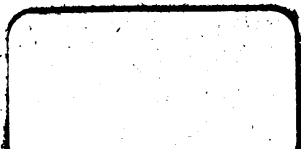


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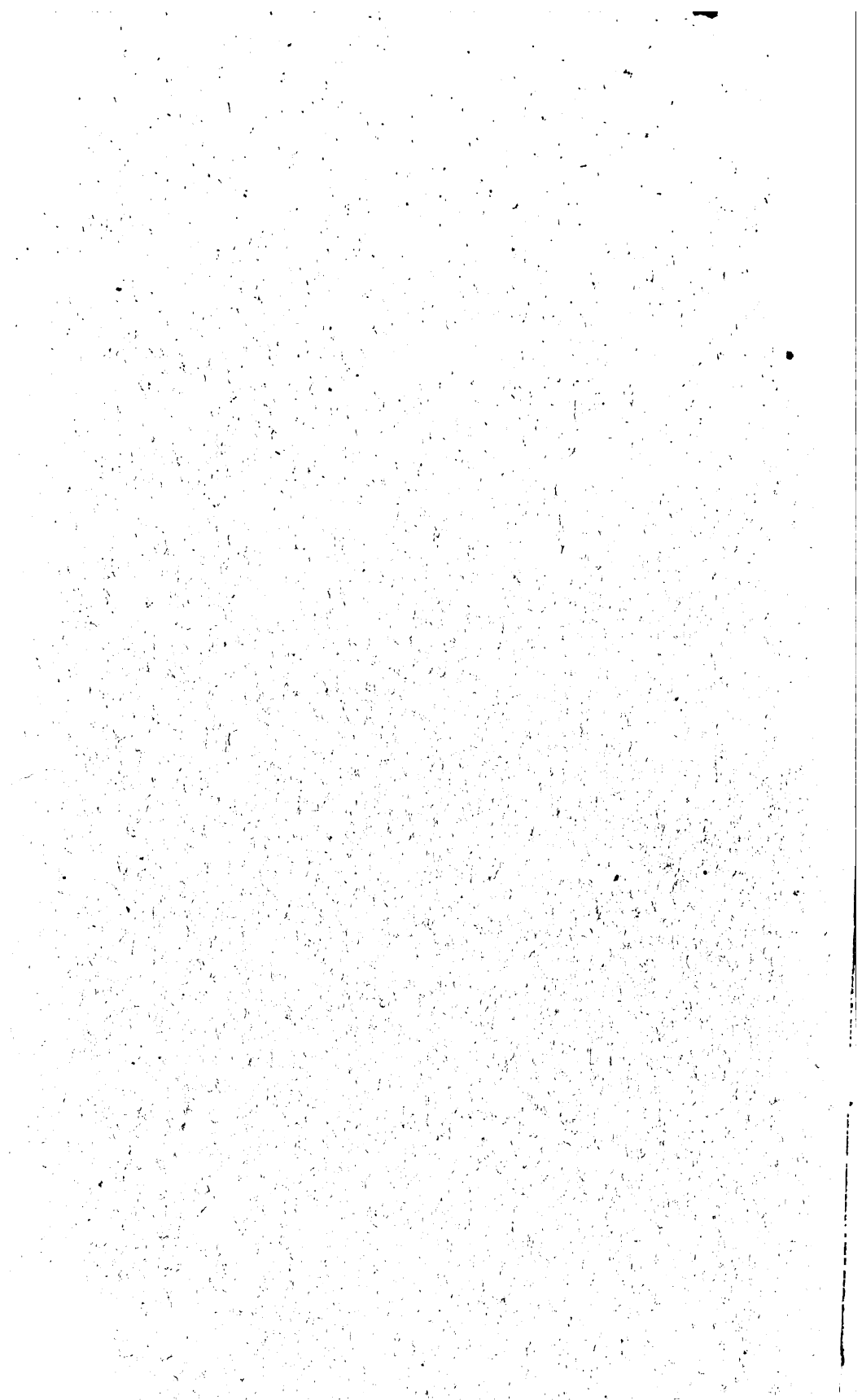
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ELIZABETHAN TRANSLATIONS
FROM THE ITALIAN

THE TITLES OF SUCH WORKS NOW FIRST COLLECTED AND
ARRANGED, WITH ANNOTATIONS

BY

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ELIZABETHAN TRANSLATIONS FROM THE ITALIAN: THE TITLES OF SUCH WORKS NOW FIRST COLLECTED AND ARRANGED, WITH ANNOTATIONS.

INTRODUCTION.

All readers of the Elizabethan drama must have noticed the profound influence of the Italian literature of the Renaissance upon the poets of that time. Some of the playwrights, like Greene and Munday, were men of travel, "Italianated" Englishmen, who returned home with their heads full of the ideas and culture of the South. Ford and Marston do not hesitate to introduce Italian dialogue into their plays, for many of the dramatists were University men, and the Italian language was studied at Oxford and Cambridge along with Latin and Greek. The scholarly Ascham, inveighing against the Italian leanings of his countrymen, in *The Schoolmaster*, yet confesses,—“not because I do contemne either the knowledge of strange and diverse tonges, and namelie the Italian tonge, which nexte the Greeke and Latin tonge I like and love above all others.”

Spenser, in his Dedicatory Epistle to Sir Walter Raleigh, prefixed to *The Faery Queene*, ranks the Italian poets Ariosto and Tasso with Homer and Vergil. Marlowe was remembered, even by Shakspeare, not as the author of *Faustus* or of *Edward II.*, but of *Hero and Leander*, a poem written in the most perfervid Italian manner. Shakspeare's own *Venus and Adonis* was more popular in its day and generation than *Hamlet*, if we may judge by the evidence of editions. It was printed six times during the poet's life, while *Hamlet* only reached four editions. *I. Henry IV.*, apparently the most popular Shakspearean play on the Elizabethan stage, came to five editions in the same time.

Greene's novels were all modelled on the Italian, and they had such vogue that Nash says of them, "glad was that printer that might bee so blest to pay him deare for the very dregs of his wit." Sometimes, as in *Perimides* and *Philomela*, the imitation of Boccaccio is so close as to amount practically to translation. Boccaccio, by Greene's time, had become so familiar to the Elizabethans, through translations, that we even hear of Archbishop Whitgift permitting an Italian edition of the *Decameron*, in 1587. The *novelle* of Bandello and Ser Giovanni Fiorentino were almost as well known. Indeed, just as in Italy the *Decameron* was followed by scores of imitations, from every important Italian press, so from the Englishmen of Elizabeth's time, alive to new impressions of all sorts, and eager for stories, like children, the demand for novels was excessive.

The short story in prose, which was one of the earliest literary forms to develop in Romance literature, had never been properly acclimatized in England during the Middle Ages. Here then was a large body of literature ripe for exploitation, a whole new intellectual world to be possessed, and the bright young men coming up to London from the Universities, year by year, to try their fortunes in literature, were not slow to avail themselves of this treasure-trove. Translation after translation from the Italian and French poured forth from the busy presses. Ascham says they were "sold in every shop in London," and deploras their effect in the marring of manners. Stephen Gosson, writing a Puritan tract against the stage, *Plays Confuted in Five Actions*, takes yet stronger ground.—"Therefore, the devil not contented with the number he hath corrupted with reading Italian baudery, because all cannot read, presenteth us comedies cut by the same pattern."

In reading the Elizabethan drama, my attention has been more and more directed towards this literary movement, and about a year ago I began to jot down in my note-book various facts that I met with, especially such as related to the trans-

lations from the Italian and the plays founded directly or indirectly upon them. I know of no systematic study of this subject and it has occurred to me that other students might be glad to make use of my results. I have, therefore, arranged my notes for publication, and in this and the following papers I shall hope to present at least a preliminary view of a field of English literature that is comparatively little known. My first sketch was two papers, one on the translations and one on the plays, but the material has so grown upon me that it has seemed best to classify the subject-matter more in detail.

I have collected more than one hundred and sixty translations from the Italian, made by ninety or more translators, including nearly every well known Elizabethan author, except Shakspeare and Bacon. Of these, translations of the *novelle*, the story-telling literature, whether prose, poetry, or history, easily occupy the first place. So I have grouped the books into three classes,—

I. Romances.

II. Poetry, plays, and metrical romances.

III. Miscellaneous books, including histories, the popular collections of apothegms and proverbs of the time, grammars, dictionaries, and scientific works of various kinds.

As to the plays, I discover that about one-third of the extant Elizabethan dramas can be traced to Italian influences in one way or another. The dramas separate themselves naturally into those whose plots are taken wholly, or in part, from Italian novels; and those, like the first cast of *Every Man in His Humour*, that are thoroughly English in character, but yet have an Italian setting, as though the author had judged that his play would please the audience of the Globe or the Blackfriars better, if its scene were laid upon the Rialto of Venice, or amid the stirring life of Florence.

Another interesting aspect of the subject is that of the *Stationers' Registers*, which reveal even more Italian books licensed during the period than printed. Some of these licenses I have already traced to continental publications, and I have

no doubt but that further research will throw light upon many more obscurities of this sort. The material of the Registers of the Company of Stationers, however, is so abundant, and so important for a complete understanding of the Italian Renaissance in England, that I have reserved it for a separate paper.

The present paper brings together some of the popular old romances, either prose translations, or imitations, of Italian *novelle*. It is not intended to be a complete list of all such translations between the years 1550 and 1660, the Elizabethan age, but only of those that I have met with up to this time.

It is based on Warton's chapter on *Translation of Italian Novels*, in his *History of English Poetry*, Section LX. Warton's knowledge was full and complete for his time, but the investigations of later writers have enabled me to correct many errors, and to enlarge the chapter to two or three times its original size.

In order to present the literature, growing, as it were, under the eye, I have arranged the titles in chronological order. The titles themselves are as complete as a careful scrutiny can make them, although some of them lack a date here, or a few words there, for further filling out. This is because I have often found as many as half a dozen variants of a single title, and it is only by a process of painstaking comparison that I have arrived at an approximate idea as to what the correct title must have been. The dates of publication I have compared in the same way, and feel about as sure of—it is a relative sureness only. Of the sizes of books, my experience, both among people and in libraries, is, that considerable vagueness on the subject exists, has existed, and will probably continue to exist. *The Dictionary of National Biography*, for instance, is commendably accurate upon the wording of titles and the dates of publication, but it seems to give a book size by favor and grace only. Collier's account of the Ellesmere collection reads exactly as if he had had the books in hand as he wrote, and yet he is almost certainly wrong about some of his octavos.

Many of these long titles read quaint enough, but it should be remembered that the publishers of those days did not have an overwhelmingly busy public to deal with. A title had to describe the subject very accurately to claim attention, and it mattered little to a fine Court lady or gentleman, if a whole page of title was followed by only twenty pages of "prettie historie," especially if the book was a hundred pretty histories bound up together.

And to one who has felt the charm and glamour of old London, the printers' colophons open up a world of imagination, "at the signe of the Blue-Bible," or "in Paules Churchyarde, at the sygne of the holye Ghoste," or "in the Forestreet without Crepelgate at the signe of the bel."

The dedications also, including the Queen and many of the great men and women of her Court, read like a roll of honor of one of the most brilliant epochs of history.

The subjects of the romances come from widely different sources, sometimes English, classical, or mediæval, but even then often traceable to Italy through French, Spanish, or Latin translations: I have included the *Diana Enamorada*, a Spanish imitation of the *Decameron*, because the translator, Bartholomew Young, was a well known translator from the Italian, having Englished Boccaccio's *Fiammetta*, and because it contains one tale, that of the *Shepherdess Felismena*, which may be the source of Shakspeare's *The Two Gentlemen of Verona*.

I have also included jest-book anecdotes, although a venerable jest properly speaking is of no nation or time. Many popular jests in the old plays are of oriental or late Latin or Greek origin. My reason for referring them to Domenichi or Sacchetti or Poggio is, that undoubtedly such anecdotes first found literary expression in Italy, and made their way from there into England. A string of jests, too, as in *Mery Tales, Wittie Questions, and Quicke Answeres*, is an Italian invention.

This literary form, common in Romance literature, explains the collections of tales, of which Painter's *Palace of Pleasure*

may be taken as the type. *The Palace of Pleasure* is made up of tales, partly translations and partly imitations of Italian *novelle*, and this is very generally the character of the collections of stories. Indeed, while translations from the Italian and French grew in favor, clever authors, like Fortescue and Rich and Pettie, began to turn out very good imitations of Boccaccio and Bandello, "inventions," they called them, "forged," Rich says, "only for delight."

In tracing the plays to their possible sources, I make no judgment as to matters of fact; my intention has been simply to put related facts in juxtaposition. I have found them scattered far and wide throughout both the English and the Italian literature of the period, and so far as I know they have never before been brought together. Sometimes the plot of a play occurs in several different Italian authors and in several different English translations, and sometimes the play was acted or printed before the translation appeared. This brings up the familiar problem, among others, whether Shakspeare, in addition to the odium of "small Latin and less Greek," was also ignorant of the Italian language. Thirteen of the great dramas go back to the old Italian novelists, and the Italian is not a difficult tongue. There would seem to be no inherent impossibility in the supposition that the poet knew Italian, or at least as much of it as he needed for the purposes of his art.

I have tried to avoid errors, but I cannot hope to have succeeded wholly. Mistakes are likely to creep in from two sources; it is a very wide field, little wrought, and I have gone but a short way into it. Again, nearly all of these books are extremely rare, only to be found in the British Museum, or at Bodley's, or in such unique private collections as the Ellesmere, or the Huth, or the Britwell. In all cases where it was possible, I have verified from reprints, and I may add in this connection that I have had access to the Libraries of Yale and Johns Hopkins Universities, and to that of the Peabody Institute. But where accuracy is so important, and

where it is practically impossible to be accurate, for geographical reasons, I cannot but feel that I have come far short.

I. ROMANCES.

The goodly History of the most noble and beautiful Lady Lucreces of Siene in Tuskan, and of her Lover Eurialus, very pleasant and delectable unto the Reader.

Impr. by John Kynge. 1560. 8vo. Black letter. Also, 1547. 12mo. 1669, 1741.

The goodli history of the . . . Ladye Lucreces of Scene in Tuskane, and of her lover Eurialus, etc. [Translated from the Latin of Pope Pius II.] B. L. [W. Copland? London. 1550?] 4to.

British Museum Catalogue title.

A boke of *ij lovers Euryalus and Lucressie pleasaunte and Dilectable.*

Entered to T. Norton. 1569. *Stationers' Register A.*

A booke intituled, *the excellent historye of Euryalus and Lucretia.*

Entered to T. Creede. Oct. 19, 1596. *Stationers' Register C.*

The Hystorie of the most noble knyght Plasidas [by J. Partridge] *and other rare pieces; collected (into one book) by Samuel Pepys (and forming part of the Pepysian Library at Magdalene College, Cambridge.* [Edited by H. H. Gibbs. With colored illustrations.]) [London.] 1873. 4to.

Roxburghe Club title.

One of these six pieces collected by Pepys, the third one, occupying the greater part of the book, and prefaced with an important introduction, is the "goodli hystory" of Lady Lucreces and her lover Eurialus. The colored illustration of the Roxburghe edition are facsimiles of the illustrations of the early German version of Lucreces and Eurialus, a large illuminated miniature from a French version, and of the binding and ornaments of the Pepysian volume.

Lucrece and Eurialus was an extremely popular romance, originally written in Latin, about 1440, by Aeneas Sylvius Piccolomini, then imperial poet and secretary, afterwards Pope Pius II.

"It went through twenty-three editions in the 15th century, and was eight times translated, one of the French translations being made 'à la prière et requeste des dames.' A German translation by Nicolaus von Wyle is embellished with coloured woodcuts of the most naive and amusing description. Three English translations were published, one before 1550.

"It is a tale of unlawful love, and tells how Lucrece, a married lady of Sienna, fell in love with Eurialus, a knight of the court of the Emperor Sigismund. It is, we are told, a story of real life, under fictitious names." Jusserand, *The English Novel in the Time of Shakespeare*, p. 81.

In Robert Laneham's quaint account of the Kenilworth festivities, 1575, he tells how an acquaintance of his, one Captain Cox, a mason by trade, had in his possession "Kyng Arthurz book, Huon of Burdeaus, The four suns of Aymon, Bevis of Hampton, and"—mason as he was, this same Italian novel—"Lucrece and Eurialus." Captain Cox, Laneham observes, had "great oversight in matters of storie."

The History of Aurelio and of Isabell, Daughter of the Kinge of Schotlande, nyewly translatede in foure languages, Frenche, Italien, Spanishe, and Inglishe.

Impressa en Anvers. 1556. 12mo. Also, Bruxelles. 1608. (In four languages.)

Warton (*History of English Poetry*, LX) gives '*L'Historie d'Aurelia et Isabella en Italien et Francoise*,' printed at Lyons by G. Rouille, in 1555, 16mo., and says that the romance was printed in 1586, in one volume, in Italian, French, and English, and again, in 1588, in Italian, Spanish, French, and English. I have not met with either of these editions, but I find the following entries in the Stationers' Register B.

'*Histoire de Aurelio et Isabella fille de Roy d'Escoce French, Italian and Englishe.*'

Entered to Edward White. Aug. 8, 1586.

"*The historye of Aurelio and of Isabell, Doughter of the Kinge of Scottes, &c.* This booke is in foure languages, viz., Italyan, Spanishe, Ffrenche and Englishe."

Entered to Edward Aggas. Nov. 20, 1588.

The polyglot editions show that Aurelio and Isabell was a favorite romance. It is attributed to Jean de Flores, and was translated from the Spanish into Italian by Lelio Aletifilo, and into French by G. Corrozet.

According to Warton Shakspeare's *The Tempest* was once thought to be founded on it. Fleay's note on the anonymous comedy, *Suetnam the Woman-hater arraigned by Women*, 1620, 4to., is, "The plot is from a Spanish book, '*Historia da Aurelia y Isabella hija del Rey de Escotia,*' &c." *Chronicle of the English Drama*, Vol. II, p. 332.

"A translation of *Les Cent Nouvelles Nouvelles*, printed at Paris before the year 1500, and said to have been written by some of the royal family of France, but a compilation from the Italians, was licensed to be printed by John Waly (Walley), in 1557, under the title '*A Hundreth mery Tayles,*' together with '*The freere and the boye, stans puer ad mensam, and youthe, charite, and humylite.*' It was frequently reprinted, is mentioned as popular in Fletcher's *Nice Valour* (v. 3); and in *The London Chaunticleers*, so late as 1659, is cried for sale by a ballad-vender, with the *Seven Wise Men of Gotham* and *Scogan's Jests*." Warton, *History of English Poetry*, LX.

Warton and the early Shakspeare commentators supposed that the *Hundred Merry Tales*, to which Beatrice alludes, *Much Ado About Nothing* (ii, 1), was a translation of *Les Cent Nouvelles Nouvelles*. But a large fragment of *A Hundreth mery Tayles* was discovered, in 1815, by the Rev. J. Conybeare, Professor of Poetry in Oxford University, and it proved to be a jest-book. It is without date, but was first printed by John Rastell, about 1525, folio, 24 leaves.

The allusion in Fletcher is plainly to a jest-book, and Beatrice's words are,—“that I had my good wit out of the

'*Hundred Merry Tales.*' Well, this was Signior Benedict that said so."

No. 5, of *A C. Mery Talys*, the story of the husband who gained a ring by his judgment, is found in the *Ducento Novelle* of Celio Malespini, Part I, Novella 2, printed at Venice, 1609, 4to. It was used by Webster and Dekker in *Northward Hoe* (i, 1).

Circes. Of John Baptista Gello, Florentyne. Translated out of Italian into Englyshe, by Henry Iden. Anno Domini M. D. L. VII. Cum privilegio ad imprimendum solum. [Colophon.]

Imprinted in Paules Church-ward, at the sygne of the holye Ghoste, by John Cawoode, Printer to the Kinge and Quenes Maiesties. 1557. 16mo.

Dedicated to Lord Herbert of Cardiff, and his two brothers, Edward and Henry, to whom Iden was tutor.

The biographers of Gelli (Gello) say that his *Dialogue of Circe* was translated into English in 1599.

The Palace of Pleasure, Beautified, adorned and well furnished, with pleasaunt Histories and excellent Nouelles, selected out of diuers good and commendable authors. By William Painter Clarke of the Ordinaunce and Armarie. 1566.

Imprinted at London, by Henry Denham, for Richard Tottell and William Jones. 4to. Also, 1569. 4to. 1575. 4to. Black letter.

Dedicated to Ambrose, Earl of Warwick, a woodcut of whose crest, a Bear and ragged Staff, is put between the title and the colophon.

The second Tome of the Palace of Pleasure, conteyning manifolde store of goodly Histories, Tragicall matters and other Morall argument, very requisite for delight and profit. Chosen and selected out of diuers good and commendable Authors. By William Painter, Clarke of the Ordinance and Armarie. Anno. 1567.

Imprinted at London, in Pater Noster Rowe, by Henrie Bynneman, for Nicholas England. 4to. A second edition of Vol. II has no date on the title-page.

Dedicated to Sir George Howard.

In the last edition, Vol. I contains sixty-six novels, and Vol. II, thirty-five, making one hundred and one tales in all. Both volumes. London. 1813. 4to. (Haslewood.)

Painter's sources in Romance literature were Boccaccio, Bandello, Belleforest, Ser Giovanni Fiorentino, Straparola, Masuccio, and the Queen of Navarre.

I find twenty-three Elizabethan plays whose plots are in *The Palace of Pleasure*; these are here numbered 1-23.

1. 39. *Gismonda and Guiscardo*. *Decameron*, iv, 1.
 1. *Tancred*. Written 1586-7. Sir Henry Wotton.
 2. *Tancred and Gismund*. 1592. 4to. Robert Wilmot.
1. 48. *Bindo and Ricciardo*. Ser Giovanni Fiorentino. *Il Pecorone*. ix, 1; also Bandello. 1, 25.
 3. Bendo and Ricardo. Acted, March 4, 1592. Henslowe.
1. 40. *Mahomet and Hyerene*. Bandello. 1, 10. Belleforest. 1.
 4. *The Turkish Mahomet and Hiren the Fair Greek*. A lost play by George Peele, supposed to be the *Mahomet* of *Henslowe's Diary*, Aug. 14, 1594. There are two later plays on this subject,—
5. *Osmund the Great Turk*. 1657. 8vo. Lodowick Carlell.
6. *The Unhappy Fair Irene*. 1658. 4to. Gilbert Swinhoe. Irene is also the subject of poems by Charles Goring, 1708, and Dr. Johnson, 1749.
1. 46. *Countess of Salisbury*. Bandello. 11, 37. Belleforest. Tom. 1.
 7. *Edward III*. 1596. 4to. Anonymous. Fleay attributes this play to Marlowe, and thinks that Shakspeare put into it the episode of the Countess of Salisbury, from Painter's tale.

2. 25. *Romeo and Juliet*. Bandello. II, 9. Belleforest. Tom. 1.
An extremely popular Italian tale, occurring also in Masuccio, Girolamo de la Corte, Luigi da Porto, and an Italian tragedy, by Luigi Grotto.
8. *Romeo and Juliet*. 1597. 4to. Shakspeare.
1. 49. *Philenio Sisterno*. Straparola. *Tredici notte piacevole*. 2, 2. Also, Bandello. I, 3.
9. *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.
1. 66. *Doctor of Laws*. Masuccio. *Il Novellino*. II, 17.
10. *The Dutch Courtesan*. 1605. 4to. Marston.
11. *The Cuckqueans and the Cuckolds Errants, or The Bearing Down the Inn*. William Percy.
Printed by the Roxburghe Club. 1824.
2. 7. *Sophonisba*. Bandello. I, 41. Petrarch. *Trionfi*.
12. *The Wonder of Women, or Sophonisba her Tragedy*. 1606. 4to. Marston.
Sophonisba's story furnished the theme of two later English plays,—
Sophonisba, or Hannibal's Overthrow. 1676. Nathaniel Lee.
Sophonisba. First acted Feb. 28, 1730. James Thomson.
2. 27. *Lord of Virle*. Bandello. III, 17. Belleforest. Tom. 1, 13.
13. *The Dumb Knight*. 1608. 4to. Gervase Markham and Lewis Machin.
14. *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
2. 24. *Bianca Maria, Countess of Celant*. Bandello. I, 4. Belleforest. Vol. II. Nov. 20.
15. *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to. Marston.
2. 17. *Ansaldo and Dianora*. *Decameron*. x, 5.
16. *The Two Merry Milkmaids, or The Best Words wear the Garland*. 1620. 4to. J. C.

17. *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.
Triumph of Honour, or Diana.
1. 38. *Giletta of Narbonne*. *Decameron*. III, 9.
18. *All's Well that Ends Well*. 1623. Folio. Shakspeare.
2. 23. *Dutchess of Malfy*. Bandello. I, 26. Bandello's tragical history of the Duchess of Malfi was extremely popular. Besides Painter's translation, there are three others:—by Belleforest. II, 19, 1569; by Simon Goulart, *Histoires Admirables*. 1600; and by Thomas Beard. *Theatre of God's Judgements*. Ch. XXII. 1597. The romance is mentioned in *The Forrest of Fancy*. 1579; in Whetstone's *Heptameron of Civill Discourses*. *The fift Daies Exercise*. 1582; and in Greene's *Gwydonius the Carde of Fancie*. 1584.
- It is also the subject of a Spanish play, Lope de Vega's *Comedia famosa del mayordomo de la duquesa de Amalfi*.
19. *The Duchess of Malfi*. 1623. 4to. Webster.
1. 57. *Wife Punished*. Queen of Navarre. *Heptameron*. Nov. 32. (Codrington's translation.) Also, Bandello. III, 18.
20. *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.
2. 28. *Lady of Boeme*. Bandello. I, 21.
21. *The Picture*. 1630. 4to. Massinger.
1. 58. *President of Grenoble*. Bandello. I, 35. Queen of Navarre. *Heptameron*. Nov. 47. (Codrington's translation.)
22. *Love's Cruelty*. 1640. 4to. James Shirley.
2. 22. *Alexander of Medici and the Miller's Daughter*. Bandello. II, 15. Belleforest. I, 12.
23. *The Maid in the Mill*. 1647. Folio. Fletcher.
2. 26. *Two Gentlewomen of Venice*. Bandello. I, 15. Belleforest. Tom. iii, p. 58.

This tale furnishes the comic underplot of the tragedy of *The Insatiate Countess*. See 15, above.

Mery Tales, Wittie Questions, and Quicke Answeres. Very pleasant to be Readdde. London. H. Wykes. 1567. 12mo. 140 anecdotes.

Reprinted in the *Shakespeare Jest-Books*. Vol. I. London. 1864. 8vo. Ed. W. Carew Hazlitt.

The original was printed by Thomas Berthelet, without date (about 1535), 4to., and contained 114 anecdotes.

These anecdotes are English, classical, and Italian or French. I give a list of those manifestly of Italian origin.

32. *The oration of the ambassadour sent to Pope Urban.*

37. *Of the friere that gave scrowes (scrolls) agaynst the pestilence.* Scene, Tivoli.

Poggio. *Facetiae*. CXXXIII. *De "Brevi" contra pestem ad collum suspendendo.*

38. *Of the phisition that used to write bylles over eve.*

An Italian physician wrote out his prescriptions beforehand, and kept a supply by him in a bag. When a patient came, he would draw one out, and say,

Prega Dio te la mandi bona,

"Pray God to send thee a good one."

Poggio. *Facetiae*. CCIII. *Facetum medici qui sorte medelas dabat.*

40. *Of the hermite of Padowe.*

Poggio. *Facetiae*. CXLII. *De eremita qui multas mulieres in concubitu habuit.*

51. *Of the inholders wife and her ii lovers.* Scene, Florence.

Poggio. *Facetiae*. CCLXVII. *Callida consilia Florentinae foeminae in facinore deprehensae.*

52. *Of hym that healed franticke men.* Scene, Italy.

58. *Of the foole that thought hym self deed.* Scene, Florence.

Poggio. *Facetiae*. CCLXVIII. *De mortuo vivo ad sepulchram deducto, loquente et risum movente*. Also, Grazzini (Il Lasca), *Cena Seconda*. *Novella* II.

60. *Of him that sought his asse and rode on his back*. Scene, Florence.

Poggio. *Facetiae*. LX. *Fabula Mancini*.

This anecdote is also the twelfth tale of *Les Cent Nouvelles Nouvelles*, and has been imitated by La Fontaine in the fable of *Le Villageois qui cherche son veau*.

87. *Of Dante's answers to the jester*.

Poggio. *Facetiae*. LVII. *Responsio elegans Dantis, poetae Florentini*.

An anecdote of Dante while living with Cane della Scala, Lord of Verona. The jester is clothed in purple and fine linen, while the poet is proving,

come sa di sale

Lo pane altrui, e com' è duro calle

Lo scendere e'l salir per l'altrui scale.

Il Paradiso, Canto, XVII, 58-60.

91. *Of the excellent paynter that had foule children*. Scene, Rome.
93. *Of the marchaunt of Florence called Charles*. Scene, Rome.
100. *Of the fryer that confessed the woman*.
"A favorite tale with the early Italian novelists."
Dunlop. *History of Fiction*. II, 364-5.
Poggio has four variations of the theme, *Facetiae*, XLVI, CXV, CXLII, and CLV.
103. *Of the olde man that put him selfe in his sonnes handes*. The original of this tale is the Fabliau of *La Honce Partie*, in Barbazan's collection. It is told by Ortensio Lando, also, in his *Varii Componimenti*. Venice. 1552. 8vo. It is a sort of Lear story.
122. *Of the Italian friar that should preach before the B. of Rome and his cardinals*.

The witty friar was Roberto Caraccioli-Caraccioli, called Robert Liciens, born 1425.

140. *What an Italian fryer dyd in his preachyng.*
Another anecdote of Robert Liciens.

Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable than pleasaunt, and of like Necessitye to al degrees that take pleasure in antiquities or forraine reportes. Mon heur viendra.

Imprinted at London in Flete-strete nere to Saint Dunstons Church by Thomas Marshe. Anno Domini. 1567. 4to. Black letter. 317 leaves. Also, 1576. 4to., and 1579. 4to. Black letter.

Dedicated to Lady Mary Sydney.

Warton characterizes Fenton's "Discourses" as "the most capital miscellany of its kind." There are in all thirteen well-selected, well-told stories, whose short titles it is quite worth while to note.

1. *The Gentleman of Sienna.*

This is a translation of Illicini's celebrated *novella*, *The Courteous Salimbeni*. Bandello tells the same story, I, 49.

Like *Romeo and Juliet*, the tale is said to be founded on fact, and to record an actual occurrence in the history of the two noble Sienese families of Salimbeni and Montanini.

The underplot of Heywood's comedy, *A Woman Killed with Kindness*, 1607, 4to., has been traced to this novel.

2. *Livio and Camilla.*
3. *A Young Lady of Milan.*
4. *The Albanoyse Captain.*
5. *Young Gentleman of Milan.*
6. *The Villainy of an Abbot.*
7. *The Countess of Celant.*

Bandello also tells this story, I, 4. It is the source of Marston's tragedy, *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to.

8. *The Drowning of Julia.*
9. *The Lady of Chabrye.*
10. *The Love of Luchin.*
11. *The Widow's Cruelty.*

Bandello, III, 7. The incident of the lady swearing her lover to be dumb, for three years in Fenton's story, occurs in two Elizabethan dramas;—*The Dumb Knight*, 1613, 4to., by Gervase Markham and Lewis Machin, and the anonymous tragi-comedy, *The Queen, or The Excellency of her Sex*, which Alexander Gough edited in 1653, as discovered by a "person of Honor."

12. *Perillo and Carmosyna.*

13. *Dom Diego and Genivera.* Bandello. I, 27.

Fenton translated the tales from Boaistean-Belleforest's *Histoires Tragiques*, which is a French translation of Bandello. The work was finished in Paris, and was published by the author as the first fruits of his travels.

The Fearfull Fancies of the Florentine Cooper. Written in Tuscan by John Baptist Gelli, one of the free studie of Florence. And for recreation translated into English.

London. 1568. 8vo. 1599. 12mo. 1702. 8vo. By William Barker, of Magdalen College, Oxford.

Giambattista Gelli was the author of the *Dialogue of Circe*, translated into English, in 1557, by Henry Iden.

The Forest, or Collection of Historyes no lesse profitable, than pleasant and necessary, doone out of Frenche into English by Thomas Fortescue.

London. 1571. 4to. Black letter. 1576. 4to. In four books.

Dedicated to John Fortescue, Esq. (Sir John Fortescue), Keeper of the Wardrobe.

The first license of this collection of tales, to W. Jones, in 1570, is said to be with the authority of the Bishop of London.

I find another license in Register C, Nov. 8, 1596, to John Danter,—

“Entred for his copie, *salvo iure Cuiuscunque* *The forest or collection of histories* printed by John Day 1576 provyded that this entrance shalbe voyd yf any have right to it by a former entrance.”

“The genius of these tales may be discerned from their history. The book is said to have been written in Spanish, by Petro de Messia, thence translated into Italian, thence into French, by Claude Cruget, a citizen of Paris, and lastly from French into English, by Fortescue. But many of the stories seem to have originally migrated from Italy into Spain.” Warton, *History of English Poetry*, LX.

A hundreth Sundrie Flowres bounde up in one small Poesie: Gathered partely by Translation in the fyne outlandish Gardins of Euripides, Ovid, Petrarke, Ariosto, and others, and partly by invention out of our owne fruitefull orchardes in England.

London, for Richarde Smith, n. d. (1572).

George Gascoigne.

This work was published during Gascoigne's military adventures in Holland, and without his authority, by H. [enry?] W. [otton?], who had obtained the manuscript from G. [eorge?] T. [urberville?].

It contains *Supposes*, and *A discourse of the adventures passed by Master F. [erdinando] J. [eronimi]*, a prose tale from the Italian, interspersed with a few lyrics. A second edition was published by Gascoigne himself, in 1575, with a new title.

The Posies of George Gascoigne, Esquire. Corrected, perfected, and augmented by the authour.

London, for R. Smith. 1575. 4to. Pp. 502. 1587. 4to.

Gascoigne divided the *Posies* into three parts, Flowres, Hearbes, and Weedes. One of the ‘Hearbes’ is the comedy *Supposes*, and the ‘Weedes’ is chiefly occupied with a revised version of,—

The pleasant fable of Ferdinando Jeronimi and Leonora de Velasco, translated out of the riding tales of Bartello (i. e. Bandello, *Dictionary of National Biography*).

The volume concludes with a critical essay, in prose, entitled, *Certayne notes of Instruction concerning the making of verse or ryme in English, written at the request of Master Edouardo Donati*.

I do not find the tale of Ferdinando Jeronimi and Leonora de Velasco in Bandello. Fleay (*Chronicle of the English Drama*, Vol. I, under Gascoigne) takes Bartello to be a fictitious author, and says that the story relates Gascoigne's own 'adventures' with Elinor Manners Bouchier, Countess of Bath. The tale is a pasquil, in the title it is called 'a fable,' and it is an historical fact that Gascoigne was before the Privy Council, in 1572, as "a deviser of slanderous pasquils against divers persons of great calling."

Monophylo, drawne into Englishe by Geffray Fenton. A Philosophical Discourse, and Division of Love.

London. By Wylliam Seres. 1572. 4to.

Dedicated to Lady Hoby.

"Among Mr. Oldys's books was the '*Life of Sir Meliado a British Knight*,' translated from the Italian, in 1572.

"Meliadus del Espinoy, and Meliadus le noir Oeil, are the thirty-seventh and thirty-eighth Knights of the Round Table, in R. Robinson's *Auncient Order, &c.* London. 1583. 4to. Black letter. Chiefly a French translation." Warton, *History of English Poetry*, LX.

The pretie and wittie Historie of Arnalte and Lucenda [Translated from B. Maraffi's Italian version of the Greek original, together with the Italian version], with certain Rules and Dialogues set foorth for the Learner of the Italian Tong, by C. Hollyband, &c.

London. 1575. 16mo. 1591. 16mo. 1597. 8vo. 1608. 8vo. 1639. 16mo.

The editions of 1597 and 1608 were printed with Hollyband's *The Italian Schoole-maister*. I find also, in *Register C*, a license to the two Purfootes, dated Aug. 19, 1598.

The British Museum copy has the autograph of Horace Walpole, Earl of Orford, on the flyleaf.

The Rocke of Regard: divided into foure parts. The first, the Castle of delight: wherein is reported, the wretched end of wanton and dissolute living. The second, the Garden of Un-thriftinesse: wherein are many sweete flowers (or rather fancies) of honest love. The thirde, the Arbour of Vertue: wherein slaunder is highly punished and virtuous Ladies and Gentlewomen worthily commended. The fourth, the Orcthard of Repentance: wherein are discoursed the miseries that follow dicing, the mischiefes of quareling, the fall of prodigalitie, &c. All the invention, collection and translation of George Whetstons Gent. Formae nulla fides. 1576. 4to. Black letter. 132 leaves.

The date is learned from the colophon on Sign. R. VI, which reads, "Imprinted at London for Robert Waley, 1576."

The *Rocke of Regard* is Whetstone's first publication, and is in both prose and verse. One of the poems of the *Castle of Delight*, Part I, is upon "the disordered life of Bianca Maria, Countesse of Celant, in forme of her complainte, supposed at the houre of her beheading," which is continued by "an Invective, written by Roberto San Severino, Earle of Giazzo, against Bianca Maria." This novel from Bandello, 1, 4, had already been translated by Painter, 1567, *The Palace of Pleasure*, 2, 24, and by Fenton, 1567, *Certaine Tragicall Discourses*. Whetstone relates the story again, in prose, in his *Heptameron*, 1582. Marston's *The Insatiate Countess (Barksted's Tragedy)*, 1613, 4to., is founded on it.

A tale of the *Arbour of Vertue*, Part III, from Bandello, 1, 21, is *The Lady of Boeme*, Painter, 2, 28. It is the subject of Massinger's tragi-comedy, *The Picture*, acted in 1629, printed 1630, 4to.

The "dolorous discourse of Dom Diego," in the *Garden of Unthriftinesse*, Part II, is Fenton's thirteenth tale. It is *Bandello*, I, 21.

Foure Strange and Lamentable Tragicall Histories Translated out of Frenche into English by Robert Smythe. 1577. 8vo.

A French collection, but probably of Italian growth.

A Courtlie Controversie of Cupid's Cautels: Contayning five Tragicall Histories, very pithie, pleasant, pitifull, and profitable: discoursed uppon wyth Argumentes of Love, by three Gentlemen and two Gentlewomen, entermedled with divers delicate Sonets and Rithmes, exceeding delightfull to refresh the yrkesomnesse of tedious Tyme. Translated out of French, as neare as our English Phrase will permit, by H. [enry] W. [otton] Gentleman.

At London. Imprinted by Francis Coldocke and Henry Bynneman. 1578. 4to. Black letter. 176 leaves.

Five tales, interspersed with poems. The plot of *The Tragedy of Solymán and Perseda*, 1599, 4to., attributed to Thomas Kyd, is taken from the first novel in this collection. Of another tale, William Rufus is the hero, and the scene is laid in England. This tale contains one of the earliest echo songs in English; it is sung by the King.

"Bishop Tanner, I think, in his correspondence with the learned and accurate Thomas Baker of Cambridge, mentions a prose English version of the *Novelle* of *Bandello*, . . . in 1580, by W. W. Had I seen this performance, for which I have searched Tanner's library in vain, I would have informed the inquisitive reader how far it accommodated Shakespeare in the conduct of the *Tragedy of Romeo and Juliet*. As to the translator, I make no doubt that the initials W. W. imply William Warner the author of *Albion's England*, who was esteemed by his cotemporaries as one of the refiners of our

language, and is said in *Meres's Wit's Treasury*, to be one of those by whom 'the English tongue is mightily enriched, and gorgeously invested in rare ornaments and replendent habiliments.'" Warton, *History of English Poetry*, Section LX.

I have found no translations from Bandello, except two metrical romances, Arthur Brooke's *Romeo and Juliet* and Thomas Achelley's *Violenta and Didaco*, and such separate novels as occur in Painter and other translators.

I add twenty-seven Elizabethan plays upon subjects taken from Bandello's *Novelle*. Of these, however, it will be noticed, that nineteen are already grouped under Painter's *Palace of Pleasure*, and that the other seven all date from the year 1600 on. There would seem to be little doubt but that the dramatists came to know Bandello through Painter's collection.

- I. 25. (1) *Bendo and Ricardo*. Acted March 4, 1592. Henslowe.
- I. 10. (2) *The Turkish Mahomet and Hiren the Fair Greek*. George Peele. This lost play is supposed to be the *Mahomet* of *Henslowe's Diary*, Aug. 14, 1594. Compare also,
 - (3) *Osmund the Great Turk*. 1657. 8vo. Lodowick Carlell.
 - (4) *The Unhappy Fair Irene*. 1658. 4to. Gilbert Swinhoe.
- II. 37. (5) *Edward III*. 1596. 4to. Anonymous.
- II. 9. (6) *Romeo and Juliet*. 1597. 4to. Shakspeare.
- I. 22. (7) *Much Ado About Nothing*. 1600. 4to. Shakspeare.
- I. 3. (8) *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.
- II. 34. (9) *The Life and Death of Thomas Lord Cromwell*. 1602. W. S.
- I. 41. (10) *The Wonder of Women, or Sophonisba her Tragedy*. 1606. 4to. Marston.
- I. 49. (11) *A Woman Killed with Kindness*. 1607. 4to. Heywood.

- III. 17. (12) *The Dumb Knight*. 1608. 4to. Markham and Machin.
 (13) *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
- II. 11. (14) *The Atheist's Tragedy*. 1611. 4to. Cyril Tourneur.
- I. 4. (15) *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to. Marston. Also, I, 15, for the comic underplot.
- I. 26. (16) *The Duchess of Malfi*. 1623. 4to. Webster.
- II. 36. (17) *Twelfth Night*. 1623. Folio. Shakspeare.
- III. 18. (18) *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.
- I. 21. (19) *The Picture*. 1630. 4to. Massinger.
- IV. 1. (20) *The Broken Heart*. 1633. 4to. Ford.
- I. 35. (21) *Love's Cruelty*. 1640. 4to. Shirley.
- II. 15. (22) *The Maid in the Mill*. 1647. Folio. Fletcher.
 (23) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.
- I. 1. *Triumph of Death (Story of the Buondelmonte and the Amidei*. Dante. *Il Paradiso*. Canto XVI, 66-140; also Macchiavelli. *Istorie Fiorentine*. Lib. II., and Ser Giovanni Fiorentino. *Il Pecorone*. VIII. 1).
- I. 42. *Triumph of Time*.
- I. 26. (24) *Gripus and Hegio*. 1647. Folio. Robert Baron. This play is made out of *The Duchess of Malfi*.
- III. 19. (25) *The Mad Lover*. 1647. Folio. Fletcher.
- I. 22. (26) *The Law Against Lovers*. 1673. Folio. Sir William Davenant. This play is simply a mixture of the two plots of *Much Ado About Nothing* and *Measure for Measure*.
- III. 18. (27) *The Witch*. 1788. 8vo. Middleton. Again, the story of Rosimunda, told by Macchiavelli, in his *Istorie Fiorentine*, and after him

by Bandello, Belleforest, and Queen Margaret.
Compare *Albovine*.

A Posie of Gilloflowers, eche differing from other in Colour and Odour, yet all sweet. By Humfrey Gifford, Gent. Imprinted at London for John Perin, and are to be solde at his shop in Paules Churchyarde, at the signe of the Angell. 1580. 4to.

Gifford's *Posie of Gilloflowers* is made up of prose translations from the Italian and French, and a collection of poems, devotional, moral, and narrative. The prose is dedicated, "To the Worshipfull his very good Maister, Edward Cope of Edon, Esquier;" the poetry, "To the Worshipfull John Stafford of Bletherwicke, Esquier."

Rich his Farewell to Militarie Profession; containing very pleasant Discourses, in 8 Novels, fit for a peaceable Time. Gathered to-gether for the onely Delight of the courteous Gentlewomen both of England and Ireland, for whose onely Pleasure they were collected to-gether, and unto whom they are directed and dedicated. Newly augmented. By Barnaby Riche, Gentleman. Malui me divitem esse quā vocari.

Imprinted at London by Robert Walley. 1581. 4to. Also, 1606. 4to.

There are nine novels in this collection, four of them Italian, the other five, "forged only for delight." The popular tale of *Belphegor* was apparently added as an afterthought to give wind to the author's sail. The titles read,—

1. *Sappho, Duke of Mantona.*
2. *Apollonius and Silla.*
3. *Nicander and Lucilla.*
4. *Fineo and Fiamma.*
5. *Two Brethren and their Wives.*
6. *Gonzales and his virtuous wife Agatha.*
7. *Arimanthus born a leper.*
8. *Philotus and Emelia.*
9. *Belphegor.*

Four of these romances were dramatized on the Elizabethan stage.

1. *Sappho, Duke of Mantona*, is the source of the play, *The Weakest Goeth to the Wall*, 1600, 4to., attributed, for no particular reason, to Webster.
2. The history of *Apollonius and Silla* is the story of *Twelfth Night*, 1623, folio. It is found in Bandello, II, 36, the tale of Nicuola; in Belleforest, tom. iv, hist. 7; in Cinthio's *Gli Ecatommiti*, and in three Italian *Inganni* comedies. The same theme furnishes the plot of a French play, *Les Abusés*, 1543, translated from the Italian, and of Rueda's *Comedia de los Engaños*.
8. *Philotus and Emelia* found dramatic expression in Sir David Lindsay's comedy, *Philotus*. 1603. 4to.
9. *Belphegor*, founded on Macchiavelli's novel, *The Marriage of Belphegor*, is the subject of four English plays,—
 - a. *Grim the Collier of Croydon, or the Devil and his Dame*. Licensed 1600. Printed in 1662. 12mo. William Haughton.
 - b. *If it be not good, the Devil is in it*. 1612. 4to. Thomas Dekker.
 - c. *The Devil is An Ass*. 1641. Folio. Ben Jonson.
 - d. *Belphegor*. 1690. John Wilson.
 Belphegor is the devil married to a shrewish wife.

An Heptameron of Civill Discourses, containing the Christ-masse Exercise of sundrie well courted Gentlemen and Gentlewomen . . . wherein is renewed the vertues of a most honourable . . . gentleman (Phyloxenus).

London, by Richard Jones. 1582. 4to. Black letter.

George Whetstone.

The *Heptameron* is in prose, interspersed with poetry. It is principally a translation from an Italian author whom Whetstone calls 'Signior Philoxenus.' A second edition, entitled *Aurelia*, appeared in 1593.

Aurelia, The Paragon of Pleasure and Princely Delights: containing the seven dayes Solace in Christmas Holydayes of Madona Aurelia, Queen of the Christmas Pastures, and sundry other well-courted Gentlemen and Gentlewomen in a Noble Gentleman's Pallace.

London. R. Jones. 1593. 4to.

One of the novels in the *Heptameron* is from Cinthio's *Gli Ecatommitti*. Decade 8, Novel 5. Whetstone used the romance for his comedy of *Promos and Cassandra*, 1578, 4to., the play upon which Shakspeare founded *Measure for Measure*. 1623. Folio. Cinthio dramatized his own story as *Epitia*.

A romance from Bandello, 1, 4, is Painter's *Bianca Maria, Countess of Celant*, already versified by Whetstone in his *Rock of Regarde*, 1576; a marginal note in the *Heptameron* reads, "the fall of Maria Bianca, is written by the author in his booke, intituld *The Rooke of Regarde*." Marston's *The Insatiate Countess*, 1613, 4to., is founded on the story. See Painter, *The Palace of Pleasure*, and Fenton, *Certaine Tragical Discourses*.

One of the third day's exercises concludes like Bandello's story of Rosimunda, III, 18, which is the source of Sir William Davenant's tragedy, *Albovine, King of the Lombards*. 1629. 4to.

Amorous Fiammetta; wherein is sette downe a Catalogue of all and singuler passions of Loue and Jealousie, incident to an enamoured yong Gentlewoman with a notable Caueat for all Women to eschewe deceitfull and wicked Loue, by an apparant example of a Neapolitan Lady; her approved and long miseries, and wyth many sound Dehortations from the same. First wrytten in Italian by Master John Boccace, the learned Florentine and Poet-Laureat, and now done into English by B. Giouano del M. Temp. [Bartholomew Young, of the Middle Temple]. With Notes in the margine, and with a Table in the ende of the cheefest matters, &c.

At London. Printed by J. [ohn] C. [harlewood] for Thomas Newman, &c. 1587. 4to. Black letter. 131 leaves.

Dedicated to Sir Willian Hatton, Knight.

A translation of Boccaccio's romance, *Amorosa Fiammetta*. The heroine is the Princess Maria, natural daughter of King Robert, of Naples, with whom Boccaccio formed a Platonic friendship during his life in Naples.

Licensed to Thomas Gubbyn and Thomas Newman, Sept. 18, 1587, as follows,—

"*Amorous fiammetta*, translated out of Italian. Aucthorised under the bishop of Londons hand." *Stationers' Register B*.

Banishment of Cupid.

London. Imprinted for T. Marshe. No date. Small 8vo. Also, 1587. 12mo.

An Italian romance, translated by Thomas Hedley.

Perimides the Blacke-Smith: A golden methode how to use the minde in pleasant and profitable exercise. Wherein is contained speciall principles fit for the highest to imitate, and the meanest to put in practise, how best to spend the wearie winters nights, or the longest summers Evenings, in honest and delightfull recreation. Wherein we may learne to avoide idlenesse and wanton scurrilitie, which divers appoint as the end of their pastimes. Heerein are interlaced three merrie and necessarie discourses fit for our time: with certaine pleasant Histories and tragicall tales, which may breed delight to all, and offence to none. Omne tulit punctum, qui miscuit utile dulci.

London. Printed by John Wolfe, for Edward White. 1588. 4to.

Robert Greene.

This is a collection of love-stories told in the Italian manner, and largely borrowed from Boccaccio. The Memphian blacksmith, Perimides, and his wife, Delia, relate them to each other after their day's work is done. As in Greene's

Menaphon, some charming poetry is scattered here and there throughout.

Perimides's tale of the first night, Mariana's story, is a close copy of the story of Madonna Beritola Caracciola. *Decameron*. II, 6.

A prefatory "Address to the Gentlemen Readers" contains a satirical notice of Marlowe's *Tamburlaine*.

Palmerin d'Oliva. Translated by A. M.

London. John Charlewood. 1588. 4to.

Palmerin D'Oliva. *The First Part: Shewing the Mirrour of Nobilitie, the Map of Honour, Anatomie of rare Fortunes, Heroicall presidents of Love, wonder of Chivalrie, and the most accomplished Knight in all perfection &c. Written in Spanish, Italian, and French: and from them turned into English by A. M. &c.*

London. Printed for B. Alsop and T. Fawcet, &c. 1637. 4to. Black letter. 399 leaves. A. M. is Anthony Munday.

Tarlton's Newes Out of Purgatorie. *Onely such a jest as his Jigge, fit for Gentlemen to laugh at an houre &c. Published by an old companion of his Robin Goodfellow.*

At London. Printed for Edward White, n. d. (before 1590). 4to. Black letter. 28 leaves. Also, London, by George Purslowe. 1630. 4to.

At the end of this book, we are told that as a punishment for his sins on earth Tarlton had been appointed "to sit and play Jigs all day on his taber to the ghosts."

'The tale of the two lovers of Pisa, and why they were whipped in purgatory with nettles,' is an adaptation of the story of *Bucciolo and Pietro Paulo*, of *Il Pecorone*, 1, 2, Ser Giovanni Fiorentino; copied as the story of *Filenio Sisterna of Bologna*, in *Le Tredici piacevole notte*, 4, 4, Ser Giovan Francesco Straparola. It is the source of *The Merry Wives of Windsor*.

Two other tales, from the *Decameron*, are the amusing stories of *Friar Onion*, VI, 10, and of the *Crane with One Leg*, VI, 4.

Richard Tarlton was the best clown actor of his time, and was so celebrated for his wit that many jests pass under his name. It was such a nimble wit that people used to toss him jests from the pit just to bring out his ready repartee.

Certen Tragicall cases conteyninge LV histories with their severall Declamations both accusatorie and Defensive, written in ffrenshe by Alexander Vandenbushe alias Sylven, translated by E. A.

Licensed to E. Aggas and J. Wolf, 25 Aug., 1590.

Stationers' Register B.

One of the *Certen Tragicall cases* is the story of a Jew who would have a pound of flesh for his bond.

Anthony Munday based his *Defence of Contraries* on Silvain;—

The Defence of Contraries. Paradoxes against common Opinion, debated in Forme of Declamations in Place of public censure: onlie to exercise yong Wittes in difficult Matters. Translated out of French [of Silvain, or Vandenbush] by A. M. Messenger of her Majesty's Chamber. Patere aut abstinere.

London [by R. Wendet for S. Waterson]. 1593. 4to. Pp. 99.

Three years later Munday expanded *The Defence* into *The Orator: Handling a hundred severall Discourses, in Forme of Declamations: Some of the Arguments being drawne from Titus Livius, and other Ancient Writers, the rest of the Author's owne Invention. Part of which are Matters happened in our age.*

Written in French by Alexander Silvain, and Englished by L. P.

London. Printed by Adam Islip. 1596. 4to. 221 leaves. Dedicated to Lord St. John of Bletso.

L. P. (Lazarus Piot) was a pen name of Anthony Munday.

The subject of the 95th *Declamation* is, "Of a Jew who would for his debt have a pound of the flesh of a Christian." It is one of the tales of *Il Pecorone*, 4, 1, by Ser Giovanni Fiorentino (original, *Gesta Romanorum*).

It is curious that in the *Gesta Romanorum* tale, Englished about 1440, there is no Jew, while Munday's 95th *Declamation* contains no lady. But in the Italian romance of Ser Giovanni Fiorentino, we have both Jew and lady, and Lady of Belmont, too. She is the wife of the hero Giannetto, and acts as judge in the case; the ring incident is also here, and the lady's maid, who is married to Ansaldo, the Antonio of *The Merchant of Venice*. It seems clear that Shakspeare must have taken the story of the bond from the Italian novel, either by reading it himself, or by having somebody tell it to him with details of incident and character.

Philomela, The Lady Fitzwaters Nightingale. By Robert Greene. *Utriusque Academiae in Artibus Magister. Sero sed serio. Il vostro Malignare non Giova Nulla.*

Imprinted at London by R. B. for Edward White, and are to be sold at the little North dore of Paules. 1592. 4to. Black letter. 1607. 1615. 4to. 1631. 4to.

Dedicated "To the right honourable the Lady Bridget Ratcliffe, Lady Fitzwaters."

The concluding episode of *Philomela* is taken from Boccaccio's tale of *Titus and Gesippus. Decameron. x, 10.* "Might not Greene be slightly indebted to Boccaccio for the fundamental idea of *Philomela (Decameron. II, 9)* from which Shakspeare borrowed the plot of his *Cymbeline?*"

A. B. Grosart.

Cymbeline is founded on Boccaccio's story of Zinevra.

Robert Davenport's tragi-comedy, *The City Night Cap, or Crede quod habes et habes*, licensed 1624, printed 1661, is based on Greene's *Philomela* in its main plot, that of Lorenzo, Philippo, and Abstemia. Davenport's style is euphuistic, too, and he adopts Greene's very language occasionally; e. g.,

"O when the Elisander-leaf looks green,
 The sap is then most bitter. An approv'd appearance
 Is no authentic instance: she that is lip-holy
 Is many times heart-hollow" (i, 1).

The Life and Death of William Longbeard, the most famous and witty English Traitor, borne in the Cittie of London. Accompanied with manye other most pleasant and prettie histories. By T. L. [Thomas Lodge] of Lincolnes Inne, Gent. Et nugae seria ducunt.

Printed at London by Rychard Yardley and Peter Short, dwelling on Breadstreet hill, at the signe of the Starre. 1593. 4to. Black letter. 36 leaves.

Some poems supposed to be addressed by Longbeard to "his faire lemman Maudeline" are translations from Guarini and other Italian poets. One of the "prettie histories" is that of "Partaritus, King of Lombardie;" another, "an Excellent example of continence in Francis Sforza."

It is a padded book which Lodge made to sell.

Michael Drayton wrote a play called *William Longsword*, Acted 1599. Henslowe enters it in his *Diary*, *William Longbeard*, but Drayton's receipt corrects the name.

A Famous tragicall discourse of two lovers, Affrican and Mensola, their lives, infortunate loves, and lamentable deaths, to-gether with the ofspring of the Florentines. A History no lesse pleasant then full of recreation and delight. Newly translated out of Tuscan into French by Anthony Guerin, domine Creste. And out of French into English by Jo. Goubourne.

At London. Printed by Ja. R. for William Blackman, dwelling neere the great North doore of Paules. 1594. 4to. Black letter. 44 leaves.

At the end of this romance is printed, "Thus endeth Maister John Bocace to his Flossolan. Data fata secutus."

The famous and renowned Historie of Primaleon of Greece, Sonne to the great and mighty Prince Palmerin d' Oliva, Emperor

of Constantinople. . . . Translated out of French and Italian into English by A. M.

London. 1619. 8vo.

This is the first extant edition, but the work was begun in 1589, and a complete version published in 1595. A. M. is Anthony Munday.

“But the *Cent Histoires Tragiques* of Belleforest himself, appear to have been translated soon afterwards. [*Registr. Station. C.* 1596.]” Warton, *History of English Poetry*, Section LX.

I have found no evidence of this, or of any other English translation of Belleforest. Possibly Warton confused Belleforest with Silvain. There is entered, in *Register C*, to Adam Islip, July 15, 1596,—

“*Epitomes De Cent histoires Tragiques partie extraites des Actes des Romains et Autres &c. Per Alexandre Sylvain.* To be translated into Englishe and printed.”

Anthony Munday translated this collection as *The Orator*.

Eighteen Elizabethan plays are referred to Belleforest, all of them being Bandello references, also, except *Hamlet*. I give the locations just as I have picked them up, but as I have never seen an edition of Belleforest, either original or in reprint, I cannot vouch for any of them.

Tom. I, p. 30. (1) *The Turkish Mahomet and Hiren the Fair Greek.* (*Mahomet*, August 14, 1594.) Peele.

(2) *Osmund the Great Turk.* 1657. 8vo. Carlell.

(3) *The Unhappy Fair Irene.* 1658. 4to. Swinhoe.

Tom. I of XVIII. (4) *Edward III.* 1596. 4to. Anonymous.

Vol. I. (5) *Romeo and Juliet.* 1597. 4to. Shakspeare.

- Tom. III. (6) *Much Ado About Nothing*. 1600. 4to. Shakspeare.
- Tom. v, hist 3. (7) *Hamlet*. 1603. 4to. Shakspeare.
- Tom. III, p. 356. (8) *The Wonder of Women*. 1606. 4to. Marston.
- Tom. I, Nov. 13. (9) *The Dumb Knight*. 1608. 4to. Markham, Machin.
- (10) *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
- { Vol. II, Nov. 20. (11) *The Insatiate Countess*. 1613. 4to.
Tom. III, p. 58, Marston.
for comic plot.
- Vol. II, Nov. 19. (12) *The Duchess of Malfi*. 1623. 4to. Webster.
- (13) *Measure for Measure*. 1623. Folio. Shakspeare.
- Tom. IV, hist. 7. (14) *Twelfth Night*. 1623. Folio. Shakspeare.
- Tom. IV, Nov. 19. (15) *Albovine*. 1629. 4to. Sir William Davenant.
- (16) *The Witch*. 1788. 8vo. Middleton.
1. 12. (17) *The Maid in the Mill*. 1647. Folio. Fletcher.
- Tom. I, Nov. 13. (18) *Four Plays in One*. 1647. Folio. Fletcher.
Triumph of Death.

The Theatre of Gods Judgements: or, a Collection of Histories out of Sacred, Ecclesiasticall, and Prophane Authors, concerning the admirable Judgements of God upon the transgressors of his commandements. Translated out of French, and augmented by more than three hundred Examples, by Th. Beard. Pp. 472.

London. Printed by Adam Islip. 1597. 8vo. Also, 1612. 8vo.: 1631. 4to. Revised and augmented, from p. 542 to

end: 1648. Folio. With additions. 2 pts. Part II, by T. Taylor, is dated 1642.

This collection of histories is noteworthy, because it contains 'An account of Christopher Marlowe and his tragical end,' written by a man who was Cromwell's schoolmaster.

In Chapter XXII we find a short translation, the fourth one that is known, of Bandello's *Duchess of Malfi*. I, 26.

Diana of George of Montemayor, translated by B. Yong. 1598. Folio.

Dedicated to Lady Penelope Rich, Sir Philip Sidney's "Stella."

One romance of this Spanish collection (1542), the tale of the shepherdess, *Felismena*, is the probable source of Shakspeare's *The Two Gentlemen of Verona*.

The *Diana* was finished in manuscript, "May 1, 1583." It served in part as a model for the *Arcadia* of Sidney. Numbers XXI and XXII of *Pansies from Penshurst and Wilton* (Grosart's title) are translations of the second and third pieces of verse in it. Grosart took them from *The Lady of the May—A Masque*. 1578.

The History of Felie and Philomena (Felismena) was played before the Court at Greenwich, January 3, 1585. Shakspeare is supposed to have taken the story from the old play.

"One Thomas Wilson translated the *Diana* of Montemayer, a pastoral Spanish romance, about the year 1595, which has been assigned as the original of *The Two Gentlemen of Verona*." Warton, *History of English Poetry*. Section LIV.

A Petite Pallace of Pettie his Pleasure, conteyning many pretie hystories.

London, by R. Watkins. 1598. 4to. Black letter. 1608. 4to. 1613. 4to. Black letter.

George Pettie.

Licensed, Aug. 6, 1576, while Pettie was a student of Christ Church College, Oxford. The license reads,—

"A petit palace of Pettie his pleasure Conteyninge many preti histories by him sett furthe in cumly coulors and most Delightfully Discoursed." *Register B.*

Imogen, *Cymbeline*, II, 2, went to sleep reading "the tale of Tereus" [and *Progne*], which is the second "pretie hystorie" in Pettie's *Petite Pallace*.

The Fountaine of Ancient Fiction, wherein is lively depicted the Images and Statues of the Gods of the Ancients with their proper and particuler Expositions. Done out of Italian into Englishe by Richard Linche Gent. London. Printed by Adam Islip. 1599. 4to. 104 leaves.

Dedicated to "M. Peter Dauison, Esquiere."

"This book, or one of the same sort, is censured in a puritanical pamphlet, written in the same year, by one H. G., "a painful minister of God's word in Kent," as the "Spawne of Italian Gallimaufry," as "tending to corrupt the pure and unidolatrous worship of the one God, and as one of the deadly snares of popish deception." Warton, *History of English Poetry*, LX.

The Strange Futures of Two Excellent Princes [Fantino and Penillo], in their Lives and Loves to their equall Ladies in all the titles of true honour. 1600.

Dedicated to 'John Linewray, Esquire, clerk of the deliueries and deliuerance of all her Maiesties ordenance.' [Nicholas Breton.]

A story from the Italian. In the Bodleian Library.

Jusserand describes this tale as, "a little masterpiece," "a bright and characteristic little book."

The English Novel in the Time of Shakespeare, p. 199 (of Elizabeth Lee's translation).

Pasquils Jests, mixed with Mother Bunches Merriments. Whereunto is added a doozen of Gullies. Pretty and pleasant to drive away the tediousnesse of a Winters evening.

Imprinted at London for John Browne, and are to be sold at his shop in Saint Dunstones Church yard in Fleet Street. 1604. 4to. Black letter. Also 1629. 4to. Black letter: 1635. 4to. Black letter: n. d. 4to. Black letter (1635): n. d. 4to. Black letter (1650): 1864. 8vo. (Hazlitt.)

How one at Kingston fayned himselfe dead, to trye what his wife would doe.

Poggio. *Facetiae*, CXVI. *De vivo qui suae uxori mortuum se ostendit.*

How madde Coomes, when his wife was drowned, sought her against the streame.

Poggio. *Facetiae*, LX. *De eo qui uxorem in flumine peremptam quaerebat.*

Admirable and memorable Histories containing the Wonders of our Time, done out of French by E. Grimestone. 1607. 4to. Probably a translation of,—

Thrésor d'histoires admirables et mémorables de nostre temps, recueillies de plusieurs autheurs, mémoires et avis de divers endroits, mises en lumière par Sim. Goulart.. Genève, 1620.

Lowndes gives the French name "John" Goulart, and the earliest French edition in Brunet is dated 1610; there was, however, a Paris edition of 1600, which may have been Grimestone's original. See *Anglia*. November. 1894. Band xvii. Zweites Heft.

The plots of the following dramas are found in Goulart.

(1) *Duchess of Malfi*. 1623. 4to. Webster.

(2) *Measure for Measure*. 1623. Folio. Shakspeare.

(3) *Imperiale*. 1640. 12mo. Sir Ralph Freeman.

1. 212. (4) *The Maid in the Mill*. 1647. Folio. Fletcher.

The *Biographia Dramatica* says the plot of Webster's tragedy, *The Devil's Law-Case*, 1623, 4to., is found in Goulart, but Hazlitt could not find it there.

The Pleasant Conceites of Old Hobson the Merry Londoner. Full of Humourous Discourses and Witty Merriments. Whereat the Quickest Wittes may laugh, the wiser sort take pleasure.

Printed at London for John Wright, and are to be sold at his Shoppe neere Christ-Church gate. 1607. 4to. Also, 1640. 12mo.

18. *How one of Maister Hobsons men quited him with a merry Jest.*

Poggio. *Facetiae*, CLXXV. *De paupere qui navicula victum quaerebat.*

19. *Of Maister Hobsons riding to Sturbridge Faire.*

Poggio. *Facetiae*, XC. *Jocatio cujusdam Veneti qui equum suum non cognoverat.*

A World of Wonders, or an Introduction &c.

London. 1607. Folio.

Translated from the French of Henry Stephens,—

L'introduction au traite de la conformite des Merveilles Anciennes avec les modernes: ou, traite preparatif à l'apologie poure Herodote. 1566. Oct.

This romance is found in *Il Pecorone*, IX, 1, and in *Bandello*, 1, 25, but it comes from Herodotus originally. Henslowe records an old anonymous play on the theme, *Bendo and Ricardo*, Acted March 4, 1592. See *Bandello*, 1.

The Hystorie of Hamlet. London. 1608.

Imprinted by Richard Bradooke for Thomas Pavier, and are to be sold at his shop in Corne-hill, neere to the Royall Exchange.

Although this translation is dated five years after the first quarto edition of *The Tragical History of Hamlet, Prince of Denmark*, 1603, it is generally admitted to be the old story that Shakspeare used. It was Englished from the French of Belleforest,—

Histoires tragiques, extraites des œuvres italiennes de Bandel et mises en notre langue françoise par Pierre Bouestruau, sur-

nommé Launay. Six nouvelles seulement. Paris. 1559.
Ben. Prévost ou Gilles Robineau.

Continuation . . . trad. (ou imité) par Fr. de Belleforest.
Douze nouvelles. Paris. Prévost. 1559. In-8.

These eighteen novels make up Vol. I of the *Histoires Tragiques*; there are seven volumes in all: Vol. I, 1559, 1564, 1568, 1570; Vol. II and Vol. III, 1569; Vol. IV, and Vol. V, 1570; Vol. VI, 1582; Vol. VII, 1583.

The Historie of Hamlet is in Vol. V, Troisième Histoire.

The Merry Tales of the Mad Men of Gotham. Gathered together by A. B. of Phisicke, Doctor. [Woodcut of the hedging-in of the cuckoo.]

Printed at London by B. [ernard] A. [lsop] and T. [homas] F. [awcet] for Michael Sparke, dwelling in Greene A[r]bor at the signe of the Blue-Bible. 1630. 12mo. Black letter. 12 leaves, including title. Also, 1613. 12mo.: n. d. 12mo. Black letter (Colwell): n. d. 12mo. Black letter (J. R.).

2. *A man of Gotham riding to market carried his corn on his own neck to save his horse.*

Poggio. *Facetiae*, LVI. *De illo qui aratrum super humerum portavit.*

A "merriment," called *The Men of Gotham*, forms Scene 12 of the anonymous comedy, *A Knack How to Know a Knave*. It was written by William Kempe, one of the best comic actors of the time, and was played by "Edward Allen and his company," at the Rose, June 10, 1592.

Kempe wrote numerous jigs, and was the Jestling Will who went abroad with the Earl of Leicester's company of players, in 1586, visiting the Netherlands, Denmark, and Saxony. Between February 11 and March 11, 1600, he danced his celebrated *Morris to Norwich*, having put out money at three to one that he could accomplish this feat.

Merry Jestes concerning Popes, Monkes, and Friers. Whereby is discovered their abuses and Errors &c. Written first in Italian

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by *N. S.* and thence translated into French by *G. I.* and now out of French into English by *R. W.* Bac. of Arts of *H.* [arts] *H.* [all] in Oxon. *Omne tulit punctum qui miscuit utile dulci.*

Printed by G. Eld, 1617. 8vo. Black letter. 68 leaves. Several later editions. There is a copy in the Library of Worcester College, Oxford.

The Antient, True and Admirable History of Patient Grissel, a Poore Mans Daughter in France: shewing how Maides by her example in their good behavior may marrie rich Hosbands: And likewise Wives by their patience and obedience may gaine much glorie. Written in French and

*Therefore to French I speake and give direction,
For, English Dames will live in no subjection.*

But, now Translated into English. And

*Therefore, say not so. For English maids and wives
Surpass the French in goodness of their lives.*

At London. Printed by H. L. for William Lutter; and are to be sold at his shop in Bedlem, neere Moore-Fields. 1619. 4to. Black letter. 16 leaves. A quarto tract, in ten chapters, prose. *Decameron.* x. 10. See below (6).

“*Il decamerone di Boccacio in Italian and the historie of China both in Italian and English Authorized by Th[e] archbishop of Canterbury as is reported by master Cosin.*” Licensed to John Wolf, Sept. 13, 1587. *Stationers' Register B.*

Whether this book ever came to print, I do not know, but it is not a little remarkable that Archbishop Whitgift should have authorized an Italian edition of the *Decameron* in the same year that a translation of the *Amorosa Fiammetta* was published under the authority of the Bishop of London.

It was not unusual for books to be printed in Italian in London about this time. I have met with fifteen or twenty such publications, the first one being Ubaldini's (Petruccio's) *Vita di Carlo Magno.* Londres. 1581, 1589. 4to.

The *Decameron* of Master John Bocace, Florentine.

Licensed to Master William Jaggard, March 22, 1620, with the accompanying note, "recalled by my lord of Canterburyes comand."

"So this edition of Boccacio was licensed by the Bishop of London through his secretary, and that license afterwards revoked by the Primate." *Stationers' Register C. Arber's Transcript.*

The Decameron containing an hundred pleasant Nouels. Wittily discoursed betweene seaven honorable Ladies, and three noble Gentlemen.

[London.] 1620. 2 volumes. Folio. With woodcuts.

This is the first, and anonymous, edition of the first English translation of the *Decameron*.

In the second edition, 1625, the title of Vol. I is changed to,—

The Modell of Wit, Mirth, Eloquence, and Conversation. Framed in ten dayes, of an hundred curious pieces, by seven Honourable Ladies, and three Noble Gentlemen. Preserved to posterity by the renowned J. B. . . . and now translated into English.

London. Isaac Jaggard for M. Lownes. 1625. Folio. Two volumes in one.

Modell of Wit, Mirth, Eloquence, and Conversation framed in ten days.

1657-55. Two volumes in one, fourth edition, woodcuts, with double title to Vol. I. MS. Notes by J. P. Collier. *Quaritch's Catalogue.*

B's Tales; or, the Quintessence of Wit. . . . Fourth edition. 2 pt. E. Cotes. London, 1657-55. 12mo.

1st Vol. only is of the fourth edition, and has a second title-page, which reads, *The Model of Wit*, etc. The title-page of part 2 reads, *The Decameron containing*, etc. *British Museum Catalogue.*

The *Decameron* furnishes plots for twenty-seven Elizabethan dramas.

- x. 8. (1) *Titus and Gisippus*, acted at Court, Feb. 17, 1577. This may be Ralph Radcliff's *Friendship of Titus and Gysippus* revived from Edward VI's time.
- IV. 1. (2) *Tancred*. Written, 1586-7. Sir Henry Wotton.
 (3) *Tancred and Gismond*. 1592. 4to. Robert Wilmot.
- x. 1. (4) *The Merchant of Venice*. 1600. 4to. Shakspeare. (The story of the caskets.)
- II. 6. (5) *Blurt, Master Constable*. 1602. 4to. Middleton.
- x. 10. (6) *Patient Grissel*. 1603. 4to. Haughton, Chettle, and Dekker.
 Ralph Radcliff, in the time of Edward VI, wrote a play on this popular romance.
- III. 3. (7) *Parasitaster, or The Fawn*. 1606. 4to. Marston.
 (8) *The Fleire*. 1607. 4to. Edward Sharpham. The plot of this play seems to be borrowed from *The Parasitaster*.
- VII. 6. (9) *Cupid's Whirligig*. 1607. 4to. Sharpham.
- VII. 6. (10) *The Atheist's Tragedy*. 1611. 4to. Cyril Tourneur.
- x. 5. (11) *The Two Merry Milkmaids*. 1620. 4to. J. C.
- III. 9. (12) *All's Well that Ends Well*. 1623. Folio. Shakspeare.
- II. 9. (13) *Cymbeline*. 1623. Folio. Shakspeare.
- v. 8. (14) *A Contention for Honor and Riches*. 1633. 4to. Shirley.
 This moral, greatly enlarged, was republished by Shirley as *Honor and Mammon*. 1659. 8vo.
- VIII. 8. (15) *Adrasta*. 1635. John Jones.
- x. 8. (16) *Monsieur Thomas*. 1639. 4to. Fletcher.

- III. 8. (17) *The Night Walker*. 1640. 4to. Fletcher.
 VIII. 8. (18) *Rule a Wife and Have a Wife*. 1640. 4to. Fletcher.
 III. 5. (19) *The Devil is An Ass*. 1641. Folio. Ben Jonson.
 (20) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.
 x. 5. *Triumph of Honor*. *Diana*.
 v. 7. *Triumph of Love*. *Cupid*.
 { VII. 6.
 VII. 8. (21) *Women Pleased*. 1647. Folio. Fletcher.
 VIII. 8.
 IX. 1. (22) *The Siege, or Love's Convert*. 1651. 8vo. Cartwright.
 II. 2. (23) *The Widow*. 1652. 4to. Middleton, Fletcher, Ben Jonson.
 VIII. 7. (24) *The Guardian*. 1655. 8vo. Massinger.
 { VII. 7. (25) *The City Nightcap*. 1661. 4to. Davenport.
 X. 8.

Westward for Smelts, or the Water-man's Fare of mad merry Western Wenches whose Tongues albeit like Bell-Clappers, they never leave ringing. Yet their Tales are sweet, and will much content you. Written by Kinde Kit of Kingston.

London. By John Trundle. 1620. 4to. Black letter.

A collection of facetious and whimsical tales related by different fishwives.

The Fishwife's Tale of Brainford, whose scene is laid at Windsor, is mentioned by Malone as a possible source of *The Merry Wives of Windsor*.

The Fishwife's Tale of Standon on the Greene is the story of Zinevra, Decameron, II, 9, Imogen's story, in *Cymbeline*.

Reprinted by the Percy Society. J. O. Halliwell. 1848.

"Steevens mentions an edition of 1603, apparently erroneously." A. W. Ward, *History of English Dramatic Literature*, I, 407.

The Powerfull Favorite, or The Life of Aelius Sejanus. By P. [ierre] M. [atthieu].

Paris. 1628. 4to. Pp. 154. Also, same place and date, pp. 62, an abridged translation.

This translation was published as a satire on the Duke of Buckingham. It was taken from Matthieu's

Aelius Sejanus Histoire Romaine, recueillie de divers auteurs. Seconde édition. (*Histoire des prosperitez malheureuses d'une femme Cathenoise, grande seneschalle de Naples. En suite de Aelius Sejanus.*)

2 pt. Rouen. 1618. 12mo.

The tale comes from Boccaccio's *De Casibus Virorum et Foeminarum Illustrum*. Sir Thomas Hawkins translated it again, from Matthieu, in 1632, as *Unhappie Prosperitie*.

Unhappy Prosperitie, expressed in the Histories of Aelius Sejanus and Philippa the Catanian, with observations on the fall of Sejanus.

London. 1632. 4to. Second edition, "with . . . certain considerations upon the life and services of M. Villéroy."

London. 1639. 12mo.

Dedicated to William, Earl of Salisbury. Sir Thomas Hawkins is the translator, as I find from a variant title of the first edition, "Written in French by P. Mathieu: and translated . . . by Sr. Th. Hawkins."

Ben Jonson wrote a tragedy on Sejanus's history, *Sejanus, his Fall*. 1605. 4to.

The Fortunate, the Deceived, and the Unfortunate Lovers.

1632. 4to.

I find three dramas whose plots are in this collection of tales.

- (1) *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.
- (2) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher, *Triumph of Death*.
- (3) *The Cunning Lovers*. 1654. 4to. Alexander Brome.

Eromena, or Love and Revenge . . . now faithfully Englished by J. Hayward, etc.

London. 1632. Folio.

Dedicated to the Duke of Richmond and Lennox, and having prefixed commendatory verses or letters by James Howell.

This is a translation of Giovanni Francesco (Sir John Francis) Biondi's romance entitled *L'Eromena divisa in sei libri*. Venice. 1624. 4to.

Donzella desterrada; or, the banish'd virgin. . . . Englished by J. H. [ayward] of Graies Inne. Gent.

[London.] 1635. 4to.

A translation of Biondi's *La Donzella Desterrada: divisa in due volumi . . . sequita l'Eromena*. 2 vols. Venice. 1627-28. 4to.

Dedicated to the Duke of Savoy.

Coralbo, a new romance in three bookes rendered into English.

London. 1655. Folio.

Dedicated to the second Earl of Strafford.

A translation of Biondi's third romance, *Il Coralbo. Segue la Donzella Desterrada*. Venice. 1635. 4to. The translator, A. G., states that Biondi regarded *Coralbo* as "the most perfect of his romances." The three romances are chivalric, and tell a continuous story, as the Italian titles indicate. How long the trilogy is in English I do not know, but in Italian it took twelve books to relate all the adventures of the banished lady.

The Historie of the tragicke Loves of Hipolito and Isabella. London. 1633. 12mo. (Lowndes).

"Some verses signed 'G. C.,' prefixed to *The True History of the Tragick loves of Hipolito and Isabella* (1628), are probably to be assigned to Chapman." *Dictionary National Biography*.

Hipolito and Isabella Neapolitans was licensed November 9, 1627, so that the date, 1628, of the *Dictionary of National Biography*, is probably correct.

